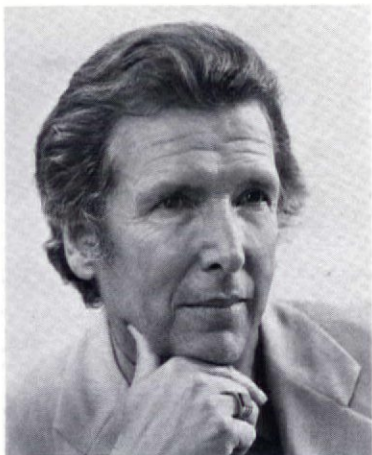


MAY 8: USC SCHOLARSHIPS/ ARTHUR ERICKSON



Speaker Arthur Erickson

The May 8 Chapter Meeting, jointly sponsored by the SCC/AIA and the University of Southern California, includes student awards presentations and talk by noted Vancouver architect, Arthur Erickson. The 8 p.m. meeting is at Harris Hall #101, USC; Erickson is due to speak at 8:30. A 7 p.m. reception precedes at the Lindhurst Gallery (\$5.00; reservations due at the Chapter office by May 4).

Scholarships to be presented by Dean Panos Koulermos and others include: AIA National and Women's Architectural League Scholarships; Welton Becket Scholarship and Internships; Charles Kober Associates Internships; and Gamble House Fellowships.

Erickson: "Eminently Modern and Expressive"

Arthur Erickson has received awards too numerous to list, both in Canada and abroad. "I have worked hard to gain whatever experience I have," he confided in his monograph (1975). "Though fired from most of the large offices in Vancouver at one time or another, through persistence I survived."

In 1963 with partner Geoffrey Massey Erickson nevertheless won first prize in the Simon Fraser University competition; in 1972 he formed his own firm, Arthur Erickson Architects. Since Simon Fraser, his best known and widely published works are University of British Columbia's Museum of Anthropology, Vancouver; Toronto metro stations; and Canadian Theme Pavilion at Osaka Expo '70.

Of the famous mirrored Canadian pavilion, he wrote: "The building has to represent one's country, but what does one do for a culture so ill-defined as Canada's? One thing that could be conveyed was the emptiness and immensity of the landscape... The forms, almost like mountain forms of ice, would still be there, but the mirror would reflect the sky. It gave a totally new meaning to the structure as something so responsive to everything around it that the building itself could vanish... The sky has enormous significance in Occidental architecture; I wanted to present this Western phenomenon to Japan."

Erickson is "eminently modern but highly expressive and communicative within that medium," according to Stephanos Polyzoides of USC. "We want our students to be exposed to his strong theoretical position combined with an ability to build with great, great conviction."

BAE FORUM RECAP

The SCC/AIA-sponsored Board of Architectural Examiners Forum met on April 10 and was summed up as "uneasily optimistic" by Chapter President James Pulliam at the close of the session.

The forum convened to air AIA positions on and reactions to Governor Jerry Brown's proposal to abolish California's State Board of Architectural Examiners. Panel participants were: Stanley Smith, AIA; Morris Verger, FAIA; CCAIA's Executive Vice President Daniel Sheridan; Ken Newman, Assoc. AIA, and BAE's Paul Welch and Vincent Proby, AIA.

Although the atmosphere was generally upbeat, one concludes that a satisfactory resolution to the conflict will take long, hard study, improved public relations, interaction with other design professions and the support of the entire architectural community.

First knee-jerk reactions to the Governor's proclamation have given way to concerted, pro-action efforts by California legislators. But the smaller-than-expected forum attendance (some 60 persons) indicated the row that still must be hoed to overcome rank-and-file indifference to vital issues discussed: licensing, Sunset Laws, standard NCARB examinations and revamping of California's confusing 75-year-old Architectural Practice Law.

Janice Axon

NATIONAL AIA ELECTS FOUR SCC/AIA FELLOWS

Ten California architects, including four Los Angeles architects, have been elected to the College of Fellows of the American Institute of Architects.

The local honorees are Charles Kanner, Anthony Lumsden, Leroy Miller and Henry Silvestri. New Fellows in Northern California are George W. Homsey, Richard C. Marshall, Claude Oakland, James Ream and Sherwood Stockwell, all of San Francisco, and Robert W. Stevens of Fresno.

Fellowship is the highest honor the AIA can give aside from the Gold Medal.

Charles G. Kanner is president of his own Beverly Hills architectural firm and was president of the AIA's Southern California Chapter in 1972 following terms as treasurer and vice president. Kanner's continuous community involvement has included service as a director of the Brentwood Community Federation and membership in the Model Cities Advisory Commission for the City of Los Angeles, and the Mayor's Citizen's Advisory Committee for the Los Angeles Central Business District Redevelopment Plan.

Anthony Lumsden, vice president and principal for design for Daniel, Mann, Johnson & Mendenhall, has won more than 30 awards for architectural design. A member of the Silver Group and the Los Angeles 12, design organizations formed by UCLA and Cal Poly Pomona, he will be included in the reference book "Contemporary Architects" being published this year in London by St. James Press.

Leroy Miller has had his own design office since 1966, and practices in Santa Monica. He has received three Merit Awards from the SCC/AIA, is one of the Los Angeles 12 and has been a faculty member at Cal State Polytechnic University at Pomona and a visiting design critic at USC.

The 27-year architectural career of Henry N. Silvestri has included involvement in community affairs and in the professional development of students, apprentices and young practitioners. He served the AIA's Southern California Chapter as vice president in 1975 and president the following year, and currently is Regional Director for California (1977 - 79).

Election of the four Los Angeles Fellows increased to 72 the AIA College of Fellows membership among active members of the Chapter.

James G. Stevens

CCAIA SPURS E.R.A. PROTEST OF CONVENTION SITE

The AIA National Board of Directors adopted in March a revised schedule of AIA convention sites, thereby postponing an originally scheduled 1981 New Orleans convention until 1983, after the extended ratification period of the Equal Rights Amendment.

Revised sites are: Cincinnati, 1980; Minneapolis, 1981; New York, 1982; New Orleans, 1983; Phoenix, 1984.

Controversy over the originally scheduled New Orleans site brewed at the 1978 Dallas Convention when delegates adopted so-called Resolution O-1. The resolution added to site selection criteria "the requirement that, consistent with AIA public policy, the location of future conventions shall only be held in states that have ratified the Equal Rights Amendment."

"I would say this is kidnapping a convention from one of our components because of lapse of delivery of ERA legislation," said Harold Tarleton of South Carolina in urging the resolution's defeat at the Convention last May. New Orleans is in a non-ERA state.

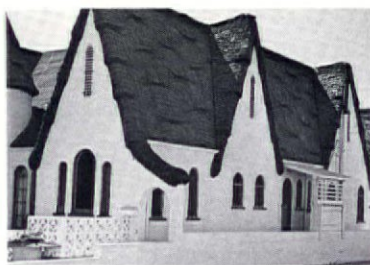
The resolution had been moved by California Council president Beverly Willis on behalf of the CCAIA and Boston Society of Architects.

Although the national board failed to ratify the convention resolution, it approved at its September meeting "the policy that one of the criteria on the selection of future convention sites... shall include the status of state action on the Equal Rights Amendment."

Debate renewed when the National Board in December reaffirmed its previous New Orleans commitment. The SCCAIA, among other chapters, urged reconsideration in a letter to AIA president Ehrman B. Mitchell, published in *L.A. ARCHITECT*, March 1979.

"The extension of the ratification period for the Equal Rights Amendment ends during 1982, so AIA will be acting in accordance with the meaning of the O-1 Resolution of the convention proceedings in Dallas in 1978," as a result of the March revision, according to Los Angeles architect Virginia Tanzmann, AIA.

Anne Luise Buerger



"Witches' Commune with Ripple Roof and Rolled Corners near Maplewood Avenue"



"LA Door: Chinese I Don't Know Why with Domino Door near Hedges Place?"

BOOK REVIEW: DAYDREAM HOUSES OF LA

Daydream Houses of Los Angeles by Charles Jencks. Rizzoli, New York. 1978, 80 pp., softbound, \$9.95.

A daydream house is the free-standing Angeleno version of the American Dream, which is to say generally more of a fantasy and more private than in other places. The examples in Charles Jencks' *Daydream Houses of Los Angeles* are well chosen, and include many which experts in local color will recognize either with wincing or delight.

Jencks has categorized them into "Witches," storybook houses with irregular roofs and shingles; "Span Miss," not quite making it as Mission or Spanish Revival and employing the connotations of the words span and miss; "Mansardic," nightmares to make Mansart roll over; "Neo-Class," or nouveau riche classicism (a fine example is "branch-bank Parthenon"); "L.A. Door," where doors have taken precedence over all other features. Jencks includes a genre of "Architects' Fancies" — well known works of the Wrights and John Lautner.

There are two more categories of Dream House: "Beverly Hills (movie star) Variegated" and "Boys' Town Variegated." The latter comprises remodelings of bungalows in the long-established gay neighborhood in West

Hollywood. Jencks had introduced the style as "gay eclectic" in *The Language of Post-Modern Architecture*, but in *Daydream Houses* he never defines Boys' Town, merely spends a precious one-and-a-half pages of a scant seven-page text smirkingly hinting at it and "reading" it. Nor does he explain the pun on Father Flanagan's school to his English and European readers.

This casualness is hard to excuse in someone so intent on communication as Jencks is, and he did write the book in England, with British spellings. The book is, in fact, a photo foray from a long distance, and this is further reflected in the bumbling of addresses, dates, movie stars' names; in the poor quality of many photos; and in at least one oversight in crediting a well-known architect — not to mention the lack of information on the other unidentified designers. *Daydream Houses of Los Angeles* seems the product of several Sunday afternoon Jencks junkets in L.A., and as such is fun, but sketchy. His translations of the homes' messages in the language of post-modern architecture are witty and apt. The book is disappointing after *Language*, but one cannot expect a book of that quality every two years. The promised sequel may be more complete. Marilyn Fuss



Union Passenger Terminal, Alameda Street, Donald and John Parkinson Architects, 1939

UNION STATION: AN APPRECIATION ON ITS 40TH YEAR

Forty years ago this month, Union Station was dedicated in one of the biggest celebrations in the city's history. There are many, like myself, for whom the station provided the rose-colored glasses through which they saw Los Angeles for the first time. But, even after it became empty as a general rule, it has continued to inspire awe.

For one thing, the architects who designed Union Station were cognizant of the location and its surroundings. No other major station so perfectly reflects the geography, the climate and the heritage of the region in which it was built.

The massing and general proportions of the main station building, the Mission tile roofs, the archways, the patios, all reflect a strong California Spanish Colonial influence. The detailing, however, is a blending of 1930s Art Deco and Spanish, in some cases the former being stronger than the latter, as in the light fixtures and furnishings.

The overall style could be called "composite transitional." It was this quality which for several decades made the station look up-to-date, while at the same time having links to the past.

The basic California Spanish Colonial theme was selected for the specific purpose of blending the El Pueblo de Los Angeles, the birthplace of the city.

The blending of Early California elements with more recent design trends seems to well symbolize the blending of cultures so typical here.

Besides being the last railroad station in a monumental scale to be built in the United States, it is probably the only major station in the Spanish style ever built in America, as well as the only major station in which landscaping was an important and integral part of the original design. These last two were done so well as to lead many to believe it the most handsome ever built.

At the present time, two projects are being planned which would give Union Station a new lease on life. One is the proposed Multi-Modal Transportation Center. The other project is an "international Zone," extending from Chinatown to Little Tokyo, with Union Station, linked to the Old Plaza, the center and focal point of a continuing, year-round multi-ethnic celebration.

Ruben Lovret, City Planner
City of Los Angeles

SCHINDLER HOUSE TOUR, LECTURES

The Friends of the Schindler House (FOSH) plan a major program, "The Architecture of R.M. Schindler," in May and June to benefit acquisition and restoration of the architect's celebrated home on North Kings Road. The program includes lectures by all of the leading Schindler authorities (successive Thursday evenings from May 3 to June 7, 8:00 p.m., Hoffman Hall, U.S.C.; \$1.50 per lecture for members, \$3.00 for non-members) and a tour of key Schindler houses, many shown for the first time (June 10, 10 a.m. to 5 p.m., followed by a members-only reception at the Schindler House; \$15 per member, \$25 per non-member.)

David Gebhard, Professor of Art History, UC Santa Barbara, speaks on "Schindler — His Chicago Years — 1914 - 1919." (May 3.)

Barbara Giella, Ph.D. candidate under Henry-Russell Hitchcock at the Institute of Fine Arts, New York University, grew up in the Schindler-designed Walker House, a background inspiring her dissertation and lecture, "The '30s Re-interpreted" (May 10).

Stephanos Polyzoides, Professor of Architecture, USC, is completing a book on all of Schindler's residences under a Graham Foundation grant. Preliminary research was published in *a + u*. He speaks on "Five Issues in Schindler's Work" (May 17).

Through the co-sponsorship of the SCCAIA, critic, theorist and author Reyner Banham speaks on "Schindler's Architecture, Thick and Thin" (May 24).

Critic Esther McCoy, author of the soon-to-be-released *Two Journeys — The Correspondence of R.M. Schindler and Richard Neutra*, talks from firsthand knowledge on "The 40's," the period when she worked in the architect's office (May 31).

Kathryn Smith, historian and Curator of the Schindler House, analyses that historic building in "The Kings Road House" (June 7).

Friends of the Schindler House is a non-profit organization dedicated to the purchase, renovation and upkeep of the 1921 landmark. Current president is Michael Bobrow, AIA.

For information, write FOSH, 833 North Kings Road, LA 90069.

MAY 1979

Volume 5, Number 5

Inside:

School issue: "Passion at Pomona"

Next month:

Downtown L.A., Part II

Kansas City Boulevards: An AIA Convention Guide

Calendar:

May 8: Chapter Meeting/USC Scholarships/Arthur Erickson, 8 p.m., USC, Harris Hall 101

At UCLA, Haines Hall, 8 p.m.:

May 10: Charles Moore

May 15: Jean Paul Carlhian

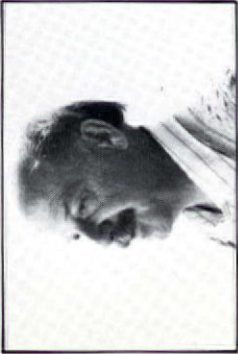
May 22: Richard Saul Wurman



James C. Arbaugh

It's called kitbashing, and most designers do that. They take things off classic tank and aircraft models that are similar to the shapes that they want to use. When you look at the spacecraft carefully on film you can see different parts of tanks. In *Star Wars* there were three or four models of different scale for one spacecraft.

The pioneer of modern special effects, Douglas Trumbull, designed a camera that moved in on the subject to give the effect of the object moving by the camera. John K. Dykstra refined this type of camera for operation. In 2007, they shot 10 to 15 hours of film that they edited around, from which we see only a glimpse.



Stephen Bochkor

Life is incoherent unless we give it form. We as biological beings consciously or unconsciously are geared to rhythms, which exist everywhere, such as molecular motion and heartbeats. These pulses influence our feelings for order. The arts, perhaps more than any other experience, shape our actual life of feeling.

The first manifestation of art forms by primitive man who lived in a world of demonic powers and forces is dance, the first true objectification of human nature. The magic circle around the altar was the dance floor. Its primary illusion is gesture. The good dancer has the feeling of a conquest of gravity or freedom from the actual forces that control his body. It is a conquest of material over resistance. Consider the triumph of sculpture over stone, painting over flat surface, poetry over language.

A great dance becomes ecstatic. It takes the dancer out of himself. He or she has the world in which his or her body moves. When you become deeply involved in the creative act, you can put yourself on another plane. I find a strong relationship between dance and creative expression in the landscape. The dancer and the participants both move in an illusion of spatial forms, be it a theatrical set or architectural and landscaped space.

The beauty of an art piece comes with its function. If we are to have sculpture on the campus it should serve a purpose, such as a boundary wall or a place that would appeal as a resting place before the next class.

Basically the double helix is an irregular structure. Now why is this? Because this is an interesting molecule and not a dull molecule. It is a molecule that is really going to town and doing something. You are familiar with the idea of pseudosymmetry being imposed on symmetry because this is commonly done in buildings where you put in some decorative element.

A small bacterial cell has three million base pairs; roughly speaking, its DNA is about 200 yards long. So you mustn't imagine, as most people seem to imagine, that nucleic acids are a turn and half because that is all you are always shown. There is a picture by Salvador Dali about nucleic acids, and there in the desert lies that thing which is just nothing at all. We can't afford to make models much longer than that because they are so expensive, but nature can and does make them extremely long.

How do you explain that I'm not symmetrical? How do you explain that my heart isn't in the middle? There are two possible answers. One is the handedness of those molecules. In some way this is magnified up and magnified up and magnified up, in such a way that it pushes the heart to one side. You think that is impossible? The other model is that the egg is somehow symmetrical and that the mother imposes her asymmetry onto the egg, and that is passed on.

Believe it or not, the answer is more likely to be the first, and the reason is the following. The cells which move have little flagella that make them move, and these flagella beat and are made of protein molecules. The protein molecules are not symmetrical, and it so happens that the flagella don't beat quite symmetrically. The beat with a some stage in embryogenesis a cell is moved by the beating of the flagella into an unsymmetrical position by this molecular handedness being magnified up, first into flagella movement and secondly into cell movement.

What you have to remember about biological molecules is that they are evolved and not designed, though there are instructions as to how they are joined. There is usually no instruction as to how they are folded up or how they fit together once they have been joined in these long strings. All that is done is by jostling and what gives the best fit. When you've got a good fit, you tend to repeat it and when you tend to repeat it, you get symmetry.

Though I didn't understand a lot of things Francis Crick was saying I did find myself in awe of his presence. Francis Crick is a scientist you read about in textbooks. A lot of us have strange ideas about science. I expected our guest to be quite severe, constrained, and scientific both in manner and attitude when in actuality he seemed quite a personable fellow.

Cynthia Nelson

It is not difficult to draw parallels between molecular structure and architecture. For example, it was said that when the building was designed

Who would want to live in a house that looks like a tool shed? A house is supposed to provide a feeling of security, comfort and permanence. I would not feel safe living in a structure that did not give me a feeling of being attached. Richard Beard

Frank Gehry had to be the most interesting speaker of the entire quarter. His tastes are unique, practically unsurpassed. It's hard to believe that this man really knows what he is trying to accomplish. His home, contrary to Wurman's belief, could have been designed by an abstract designer, for the beauty of it is in Gehry's eyes alone. Of course, Gehry is a dangerous speaker for first-year architecture students to hear because he defies all architectural rules and regulations. Nonetheless, he was a fascinating individual who gave welcomed contrasts to everyday architecture. Cathy Johnson

In calling Mr. Gehry's interior artificial I mean that the arrangement of the spaces doesn't appear to stem from any natural order of things. The shapes set within that interior seemed to entitle unto themselves, without the causal interrelations that I associate with a natural system. A natural architecture, I believe, contains elements that give rise to other dependent and harmonious elements. Richard Hamilton

That people ask questions about his work alone justifies it. Gehry's architecture goes beyond people's expectations of a building. As John Pastier quoted at a previous lecture, any building provocative enough to become an object of legend has succeeded as architecture. Ravi Gunewardena



Lawrence Halprin

Most people in architecture perceive architecture as a way of making things. I personally perceive the making of things only as a way of making other things possible. The thing in itself has no value whatsoever; it is only of value as it makes other people's lives creative. That is what I consider I am about and that's when I am passionate.

The world is built by mediocre architects or worse. Architects who think they're great but are mediocre design buildings that are hard to deal with in an urban context; if you don't

These churches in Turin, how nicely they are located on the corners of the blocks! That is fantastic! It shows substance. What does it mean to go from the street, through the arcade, through a vestibule, out through the city courtyard, up a stair? This is another fabric, the infrastructure!

That is one of the nicest things of all. If you go to any one of the Greek islands or villages you see it at one time, you understand it, you can feel it. You cannot get lost on the hilltop or in a hill town because you understand your life; you know where you are.

The most exciting idea in Panos' talk was the celebration of in-between spaces in Venice. The walks, courtyards and stairways all gave me a welcome and pleasurable feeling. I have a passionate desire to walk the streets endlessly. The ancient, crumbling stones permit an informality not intended and a welcome contrast to the winged lions and sculptured birds of the palaces. I envisage shopping as more than purchasing. The plazas and courtyards invite one to stroll. Since the means of transportation within the city are leisurely, I would guess that the atmosphere is easy and relaxed. Kathy duBois

I found it surprising that Panos considered the life of the city to be the children. Deep down inside myself I already knew that. Donald Maclean



Charles Loggins

I found from the 1970 census that we have 59,000 or more architects practicing in this country. Only about two per cent are blacks and others. (I don't know what others means.)

According to the American Planning Association, we have about 7000 planners in the country, about seven per cent of whom are minorities. According to the census data there are some 14,000 planners in the country, about 5.1 per cent of whom are minorities.

What I suspect the census data to mean is that we simply don't know how many minorities we have in the design professions, where they are located, in what aspect of the profession they work or what skills and specializations they have. We don't know how many have B. Arch.'s or how many have M. Arch.'s. We can't tell that from the data.

Fewer than one per cent of all landscape architects in the country are black or Mexican American. The reason is that the environment of blacks and Mexican Americans has traditionally been urban. Our value system has been based on that; our priorities have been based on what is needed in that environment.

Allyn Morris

The survival of our cities and possibly the future of our planet must be relegated to the architect, not the contractor, not the developer. I have been called a developer many times, and I can't say I resent it — not at all. I'm proud to know that I have been able to develop a few projects. However, I feel architecture is a possible solution to better living.

These wood shingle jobs are about 60 years behind the time. The people who love to build them are the environmentalists. In fact, they give big orders to cut down more redwoods so they can have more shingles. That is in complete violation of their beliefs, and in violation of the way a man should live. If you don't believe the redwoods should be cut down, you quit using redwood shingles.

I have to be correct in assuming that Allyn Morris was once or still is a football coach. It made me feel as though I were to run right out and play the game of being my own client. Mary Vashell

Mr. Morris' lecture achieved a balance between emphasis on dreams and aspirations and the practical. A great sense of pride and worthiness in projects was apparent in the talk: If it's worth building, it's worth owning. The idealistic was fully supported by the hard facts regarding debt and financing. David Ewing

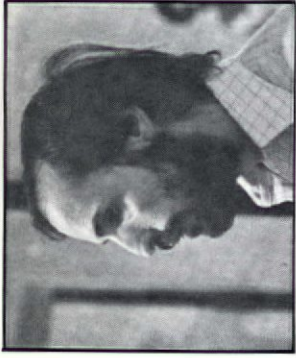
He depends upon the banks and the banks depend upon him. The security of this arrangement relies heavily upon the stability of our economy, which is a bridge I wouldn't want to stand under. Dennis Salb



John Pastier

These are oil wells. They are on an artificial island offshore and they are clearly made with care. The official version behind these is that they are made to look like futuristic office buildings. I don't think anyone would believe that. Let's say that they are abstract sculptures that are somewhere between pop art and bad high art. It shows what happens when there is a lot of oil-drilling district money available, and that is what happened in Long Beach when they covered up their wells in this fashion. I do think even here that the real machinery probably is equally good looking and certainly a lot less expensive and a lot more honest than the manner they have chosen to screen it.

The conventional wisdom is that



Stefanos Polyzoides

Okay guys, we've enjoyed outings together, had some terrific sukiyaki in the Valley and some perfect Mexican lunches in Echo Park; but the question is, how are we actually going to make this material speak to us?

We decided that the only way was to draw it up and to draw it up, not the way the author would have drawn it up, but the way in which Samozzi drew up Palladio's work in the 16th Century. Redo it, in other words.

Redraw with another attitude so that you can actually begin to understand and begin to discover things that even the author had not been totally concerned about. So we began to go out and measure wherever measurements were not available.

One important point that emerged from discussions is that drawings do not exist independent of a message. In order to make a drawing you actually have to find a way to express yourself, and if you don't have a reason to make a drawing you don't make one.

Architecture is a strange discipline because it doesn't have material that is given to you. If you are a sculptor, you go into the sculpture studio, throw a piece of clay on the board and some wire and say model. If you are a painter they give you paints and brushes and a canvas and say paint! But when you're an architect what's your material? What is your stuff? Your stuff is what you generate. Your stuff is what you begin with. Your first set of drawings lends to you second set, which lends to the third.... You have to begin from zero and build up the process, balancing all the ideas with the media until at the end you have an established mental model.

Stefanos hit my weekend spot right on the head, Newport Beach. His slides and talk on the Lovell House were more than interesting. In fact, the next day I was at the beach with a friend, and I must have talked for one solid hour about that house. Stefanos likes things answered. The word how is one of his favorite words. Heriberto Venegas

To say that I have an intention is to say that I have a conscious desire to. To desire is to introduce intent into events; to design is to introduce consciously the ability to intervene in the otherwise happening event.

Intentionality is the behavioral expression of higher-order needs such as harmony, peace, fulfillment, community, humanity. God knows what.

Costuming among the powerless is one of the most obvious examples of their inability intentionally to affect events they are interested in, that they care about. So they are reduced to fundamentally ineffectual, powerless activities such as putting a bandana around the head, wearing three shirts on top of each other, or making a little tear in their shirt or putting colors that don't go together. What happens is that the young, the hippie, the fool, the marginal, the minority, the powerless, the denied, the frustrated, the insane, the crazy, everybody who is not on a regular day-to-day basis able to influence the events around him to reflect his own intentionality, is reduced symbolically to the latest forms of gimmickry.

Truly an amazing and enthusiastic gentleman, brilliant and difficult to understand. Donald Maclean



Stanley Tigerman

There are things I thought I wanted to become that I wasn't able to, and one of them was to become a modern architect. I tried very hard.

What do I mean by materiality? Brick suggests materiality. You can count rows of bricks in a building to tell how big it is or measure it against a human being. This quality is very common to the West Coast and Midwest, but not to the East Coast. Michael Graves uses color and form in an abstract, hermetic way, taking away any scale, symmetry and module that you can identify with.

Richard Meier dematerializes a building. He makes it out of wood, all right; but he fills the joints, paints it white to make it look as if it's not wood and to take away the scale so that you just read the form. It's abstract; it's hard to relate to. Peter Eisenman does the same thing. He thinks of his buildings as chipboard; in fact he's writing a book about his buildings called *House of Cards*.

I never learned how to do things asymmetrically or abstractly. I was

Passion @ Pomona

A summary of the introductory course to design, Fall Quarter 1978-79.

School of Environmental Design, Cal Poly Pomona California 91768

Architecture

Landscape Architecture

Urban Planning

Richard Saul Wurman FAIA

Dean

CHAPTER NEWS AND NOTES

The 2,155th meeting of the SCC/AIA Board of Directors, March 6, 1979:

- Director **Richard Conklin** presented recommendations for increased WAL Board representation.
- **Stanley Smith**, Chairman of the Blue Ribbon Committee to Stop the Governor's Plan to Abolish the Board of Architectural Examiners, reported on efforts to urge AB 46 (Sunset Legislation) support and stressed strengthening and restructuring of the board as short- and long-term goals.
- **David Sachson** presented and the Board approved Professional Liability Committee activities, including development of liability insurance recommendations and proposed "Certificate of Completion."
- USC students **Robert Tyler** and **Debbie Pearson** presented their "Tension Structure Project"; the Board voted its partial support through the Scholarship Fund.
- Guest **Abe Falick** requested AIA participation in the Coalition for Rapid Transit; the Board requested Transportation Committee study of the proposal.
- Student Representative **Edward Martinez** reported students' reluctance to join the AIA; suggestions for encouraging student affiliation were discussed.

SCC/AIA Membership Report, March and April:

New corporate members: **Edward L. Carfagno** (Bruce Becket & Associates); **Chaung G. Choi**; **Charles LaGreco** (USC); **James C. Moore, III** (Kennard, Delahousie & Gault); **John C. Morrow** (Parkin Architects); **Eric C. Parlee** (Hutner & Appell); **Larry R. Price**

(Charles Kober Associates); **Eddie Wang** (The Jerde Partnership); **Stephen M. Albert** (Environetics Architects, Inc.); **John G. Deenihan** (Symonds & Feola); **Estabrook Glosser, Jr.** and **Byung H. Kim** (both Charles Kober Associates); **Gene B. Robles**; **Paul E. Thompson** (Parkin Architects); **Robert S. Barnett, Jr.** (Group Arcon) and **Henry W. Wesley** (Canal-Randolph)

New associate members: **David L. Crandall** (Thornton Abel); **Thomas A. Davis** (Brian L. Cochran & Assoc.); **George T. Kunihiro** (Widom, Wein & Assoc.); **Maren Macassey** (Mutschler); **John P. Stainback** (DMJM); **Sherry Dickens-Shine** (E. Jerome Tamen); **Laurence Allen** and **William Bernstein** (both Allen & Sherriff); **Michael S. Caley** (John Blackburn & Assoc.); **Joan Herzfeld** (Jerry L. Pollak & Assoc.); **John L. Lyons** (H. Wendell Mounce); **Giovanni C. Podesta** (William Pereira); **Peter H. Ruppel** (Rochlin & Baran) and **Pamela Edwards** (Lloyd Wright).

New student affiliates: **Rubin Nunez**; **Sanford Smith** and **Michael C. Pronk**.

Transfers in: **Richard C. Diradourian** (Martin Stern, Jr.); **Marris Peika** (SOM); **Donald O. Battle** (Dworsky Assoc.) and **Richard Saul Wurman**. Associate transfers in: **William R. Christopher** (SOM) and **Michael Riordan** (Benham-Blair & Affiliates).

New professional affiliates: **George C. Chiang**; **Freidoun Kermani**; **Jerauld O. Johnson** and **Ruben J. Lomeli**.

As of April 3, SCC/AIA membership was 1,178, with 920 corporate members, 84 members emeritus; 137 associates; 33 student and 4 professional affiliates.

SCC/AIA members wishing to be delegates at the **National AIA Convention** in Kansas City June 3 - 7 should phone the Chapter office by Friday, May 18.

Second in a series of **Professional Development Programs** will include a panel of experts on energy, according to **Robert Oltman, AIA** (380-6668). Time, place: May 16, 7 - 9:30 p.m., Orange Room, Department of Water and Power, 111 N. Hope Street. Future programs of the series, cosponsored by the SCC/AIA and Los Angeles chapters of the CSI and Producers' Council, will discuss business development, life safety and other topics.

The **Livable Cities Act of 1978** establishes in HUD a grant program aimed at revitalizing inner-city neighborhoods through arts and culture. Architects, urban planners, landscape architects and graphic designers are urged to contribute ideas for shaping and implementing the program at a series of planned regional meetings. To send ideas and request further information, write: National Endowment for the Arts, Washington, D.C. 20506.

ASA

Producers' Council will host **Architectural Secretaries Association, Southern California Chapter** (Tuesday, May 15, Maison Gerard Restaurant, Beverly Hills) to familiarize ASA with Producers' Council, an organization of product manufacturer representatives. Call **Marilyn Spielman** for reservations (278-6400).

SCC/AIA Building Codes Committee solicits comments concerning problems with building permit processing, possibly as the result of Proposition 13, in particular within Los Angeles County. Direct comments to Chairman **Richard M. Hennessy, AIA**, 7060 Hollywood Blvd., L.A. 90028.

Architectural License Seminars announces two programs to assist candidates preparing for the June architectural license examinations. On Saturday, May 12, 1979, an intensive full-day seminar covers all sections of the Qualifying Test and the Architectural Design graphic exam. On the following day, Design Workshop provides personal advice and criticism to a limited group of Design Exam candidates. Both programs will be at Travelodge International Hotel near the L.A. airport. For information call (213) 477-0112.

WAL

Sally Landworth, immediate past president of the SCCWAL, has been nominated and elected by this Chapter as 1980 president of the California Chapter Council, Women's Architectural League. Also elected to serve with her were Chapter past-presidents **Jetty Fong** as secretary-treasurer, and **Anni Szanto** as parliamentarian.

Each of the eight WAL Chapters in California, in rotation, nominate and elect the three California Council officers for the coming year. Mmes. Landworth, Fong and Szanto will assume their duties on January 1, 1980.

Invitations will be sent out shortly for SCC/WAL's annual Reception for Newly-Licensed Architects to take place at "The Barn," home of Elaine and Quincy Jones, Sunday, June 10, 5 - 7 p.m. According to Gretchen Creamer, chairperson, invitations to participate also will be extended to those persons who have recently become members of SCC/AIA.

WAL is planning a special program for its regular meeting, scheduled for the third Wednesday in May. For further information, call Shirley Lambinon, 395-9443.

The **L.A. Conservancy Annual Membership Meeting** will be 11:00 a.m., June 3, Banning Residence Museum, 401 E. M Street, Wilmington (549-2920).

The **Fourth Annual State Historic Preservation Conference**, San Diego, May 10 - 12, "Can Historic Preservation Survive in the 1980s?" will try to broaden the base of the preservation constituency by directing attention to the problems facing conservation. Included are walking tours of the Gaslamp Quarter and downtown San Diego, historic area bus tours and presentations of local preservation victories. Sponsors are State Office of Historic Preservation, Californians for Preservation Action and National Trust for Historic Preservation. (Nancy Stockett, Gaslamp Quarter Association, 542 Fifth Ave., San Diego 92102, 714/223-5227.)

Japan in Aspen is the theme of the International Design Conference in Aspen, June 17 - 22. The conference will examine links between Japan's past and modern society, esthetic heritage, visual consciousness and technology. Included are introductions to philosophical themes (*Kome*, rice; *Sakoku*, the semi-closed society; *Rinne*, reincarnation; *Ai*, love) and design themes (*Ke*, the in-between; *Kata*, incipient form; and *Ne*, between music and sound). Chairmen are **Lou Dorfman** of CBS, Inc. and architect **Kisho Kurokawa**.

SAH

Architectural historian **Kathryn Smith** will lecture on architect **Lloyd Wright**, Saturday, May 19, 4 - 5:30 p.m. at the Municipal Arts Gallery Theatre, Barnsdall Park, 4808 Hollywood Blvd. The talk covers Wright's career from the early Oak Park days to his arrival in California, including the Bollman, Taggart, Derby and Sowden houses, Oasis Hotel and Hollywood Bowl shell. Illustrations include original drawings from the Lloyd Wright collection. Following the free public no-reservation lecture is a reservation-only dinner in memory of Lloyd Wright (Hollyhock House, 6 - 8:30 p.m.; \$11.00; call 552-1011.)

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well be replaced by a tree, for at least a tree provides shade from the sun and oxygen in exchange for smog.

Dennis Sab



Peter deBretteville

I like the idea that a house can be transformed by the personal preference of people living there. They could actually change it quite radically by how they painted it and still have a sense of what the order and principle of the place was. The paint doesn't destroy that. A deeper structure and a deeper set of concepts are dominant even though it is painted differently.

If I were to list intentions at the outset of a project I would never list that it was to be made entirely of catalog parts. I assume that buildings are almost inevitably made that way. We don't invent whole new systems to make single buildings. Building parts are given to us. To the extent that the place is made out of these parts, there is a fascination. I am interested in using them in clear and expressive ways, not submerging them. It bothers me to think of hiding structural components, of burying them behind surfaces which don't reflect the nature of the structure at all. On the other hand I am not at all a determinist. Architecture doesn't have to do entirely with what it's made of; it has to do with space, light and form.

The lecture by Peter discussed steel-frame houses. Craig Ellwood also did steel-frame houses — skin and bone structures — to allow decreased costs. Peter's steel house, like Ellwood's — has some fixed spaces and some that are free to change. James Rauer

More people should do what the deBrettevilles did. Why should we have to live so far from our closest friends when we can be neighbors? I like the idea of sharing yet being different and separate at the same time. Their home looked very warm yet very open. Christine Hardy



Sheila deBretteville

Whether it is woman or man who is associated with chair or couch depends upon the archetypal conditions of the culture in question. The prestige of the chair or throne in modern western culture is generally reserved for the male figure, and the attributes given to chair are assigned not only to men but to those doing professional work in the public arena. Just as couch suggests woman, chair suggests man. As "a seat for one person," a chair is also "the seat of authority," dignity, scholarship — a judgment seat, a throne. Most of the literary examples in the Oxford English

shape could be determined. Similarly, in architecture, the structure's form is molded by demands put on it, demands every bit as real as molecular building components.

Pseudosymmetry is another parallel. Through this principle, molecules fit together better, while architecture uses it in a rather abstract manner to imitate nature. Crick remarked that nature is not after perfect mathematical fits, just good ones that do the job. It behooves architecture to take the hint, for what better example is there than nature itself? Steven Vandam



Francis Dean

Human beings react to other human beings and try to get ideas across, sell ideas, receive ideas. Somewhere along the line we fail miserably to communicate. As Wurman said here, if we could just communicate we'd be okay; but I think it's part pride that we don't understand and communications break down.

I see no barrier to an open society except ourselves. That's one of our tragic failures. Problems are too great, the need too strong, to sit here in our little garrets and do our thing. The three disciplines need each other, they absolutely need each other.

We all talk about design, planning, processes, intuition, initiative, creativity. Except for the tools involved, I think we could walk into any one of our classrooms and find essentially the same thing.

Discipline, according to the Merriam-Webster dictionary, means: training that corrects, molds, or perfects; to train or develop by instruction and exercise. I can see this definition's relation to Francis Dean's topic.

Landscape architecture requires discipline to make and perfect our living environment. James Rauer

Students should be honored to have a professional in landscape architecture come back and pass on information that he has gathered over the years.

I am familiar with Mr. Dean's work on the Downtown Riverside Mall. I go there often and roam around. The mall has a playful atmosphere. It has survived the elements of clashing buildings — it all seems to collaborate.

It shows how perfect Dean's design is — planning for future use at the beginning. I think he is an excellent landscape architect. Donald Maclean

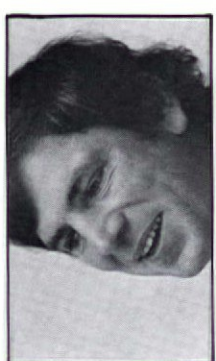
Glen Fleck

Three films.

Ceilings (14 min.): Images of past and present ceiling surfaces as architecture. Franklin Delano Roosevelt Memorial (11 min.): The work process and design of Lawrence Halprin and four sculptors. Social

The British, charged with building Jerusalem, said: As we are going to have mediocre architecture inevitably, we can resolve the problem of mediocrity by establishing height limits and stone as the uniform material, and within those limits letting any architect do what he wants. As a result the architecture became quite anonymous and the city feels quite good.

Mayor Teddy Kolleck treats Jerusalem the way a lover treats a lover: he is passionate about it. He had another simple idea: The environment in the city has a lot to do with how people live in it, how they feel about it and how they enjoy it.

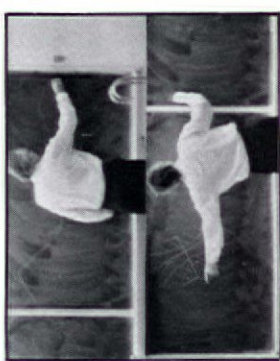


Jon Jerde

The traditional American downtown has for the most part been abandoned by the uses that made downtowns exciting. The uses are retailing, recreation, entertainment and food; they have left the urban centers in favor of suburbia, where problems of automobiles, access, and land values are relatively manageable.

In the last thirty years, this phenomenon has become a fixed pattern. The retail, recreation, entertainment and food businesses, which were originally many, have since become rigidified into fewer large, complex corporations. What used to be collections of many compatible small businesses have become a single massive corporate enterprise — the shopping center industry.

The revitalization of existing downtowns desperately requires that this industry be brought back to the urban core. This can only be accomplished by understanding the dynamic history of how all this came to be and by knowing the rules by which the industry plays.



Ralph Knowles

I remember camping with my family in the Owens Valley foothills one Thanksgiving. The snow began to fall in the northern part, as the evening approached and the sun was setting. The winds came up this slow Sierra rise and crossed the mountains across the valley. The winds were carrying bits of the snow that was falling on the mountains. Great arches of snow were coming out from between these crests and as the sun was setting it



Anthony J. Lumsden

If an engineer had to design an airplane which he didn't have to test, he would probably do it in brick. The need to test a design forces engineers to change no matter how much they resist it.

In most cases in architecture we are inhibited by the absence of a testing process. Since we cannot test a building, we have to be sure that our premises are complex and the solution complex enough to satisfy all we want.

All of the things in nature have nothing to do with art. In many cases they are extremely beautiful without a concern for beauty, art, human beings or human reaction. Trees, landscape, insects, butterflies have no concern for human vision.

Now I do not say that you can design with no concern for human response; I do say that you must avoid a preoccupation with beauty and art.

Indian teepees have little to do with accommodating programmatic functions. The primary concern is enclosure. Generally students develop a relationship between program functions and an aesthetic out of that relationship. Traditionally this was never done.

If you say "form follows function" based on internal program, you're not going to get very far. Wright didn't do a building because of fireplace or workspace requirements here or there. He had a formal system for developing his plan.

We've been interested in membrane structures for some time. They're probably a direct sequence of the Indian hide and bone buildings you saw — they're enclosing structures.



Marvin Malecha

When we talk about drawings, we are talking about patterns. If we evaluate design without looking at conceptual diagrams we are just looking at function — how the garbage truck gets from here to there — not thinking about quality, an activity or celebration of an performance.

The drawing can help us to organize our thoughts and graphically convey that organization. Instead of spending three hours telling people how you want to organize a project, you can put something in front of them, and they will understand it immediately.

Capturing an idea and expressing it

They have gone in the direction of bigger, thicker, simpler looking poles with simple arms. I think that is a mistake. Look at the richness of a kind of weapon in the industrial armory to gain public confidence and respect or to just be a good guy, a last resort possibly, is called architecture. You've heard about that.

One building that really impressed me was the Arcade Building in Pullman, Illinois. This block-long, ninety-foot-high building was the center of community life. Its central section, flanked by two symmetrical wings, reflected the building's interior arrangement. A huge glass floor were shops and a staircase that led to a gallery overlooking the activity below. This arcade was said to be the first of its type in the Midwest. It was called a roofed-in American Oriental bazaar by a fascinated reporter. Jodee Adair.

John seems to find a beauty in industrial settings that only he can see. Old grain silos and sugar factories just caused a wild captivation in him. Businesses don't build buildings to please John Pastier; they build them the cheapest way they can to keep the rain and thieves out. Mark Stonick

Habitat '67 is an exciting building because it involves two major rules for success. It has turned something very plain and boring, a production part, into an integrated and original design; and it makes use of the rule that there is beauty in numbers. Mark Stonick



Robert C. Perry, Jr.

The California environment reveals one of the most complex groupings of natural forces and elements to be found anywhere in the world. There exists an unlimited array of interactions occurring between climate, geology, soils, plants and men.

One of the results of this rich environmental heritage is our natural plant landscape, an exquisite tapestry woven of the finest patterns with the most complex qualities. To the casual observer this vegetation appears ever changing, impossible to understand.

The approach to understanding our California landscape, or landscape design for that matter, is to study the basic principles and concepts of ecology. From this perspective our observation of vegetation reveals order and pattern in plant types and interactions. This order and these patterns are interconnected into well-functioning systems that show a tendency to change toward greater complexity and stability. All systems in the plant environment interconnect in symbiotic relationships, again with a tendency toward stability. Study discovers within the living plant landscape a strategy to organize and reverse the universal trend of entropy.

If these thoughts on order of

Habitat is modular. It is made of premade units, yet has a great variety of spaces and experiences.

Lifting boxes into place necessitated the biggest crane in the world. It could lift a 130-ton weight 120 stories into the air, moving out 120 feet and placing it within an eighth-inch tolerance in construction. The man who operated the crane didn't see one thing that ever happened. It was all done by radio. Somebody went with the box and told him every move to make. There were no accidents in the construction. It was said that if the operator could see what he was doing, there would have been many accidents.

All the pieces that we built with were three-dimensional and made space, including the stair. We put the stair in with one action, and you could immediately walk up it.

One expense of a building is scaffolding. When you build something you usually have to hold it up until it is complete. But at any point during construction, Habitat could hold itself up — you needed nothing extra. Except for the upper street, the contractor believed this. In the end he felt nervous and used scaffolding on the street.

Habitat '67 is an exciting building because it involves two major rules for success. It has turned something very plain and boring, a production part, into an integrated and original design; and it makes use of the rule that there is beauty in numbers. Mark Stonick



John M. Souza, Jr. and Daniel Benjamin

A multi-image sound and slide production of desert cities, fortresses, bazaars, caravans, mosques, temples, palaces, universities. Kahn, Le Corbusier, Sterling, Gaudi, Frei Otto, Piano and Rogers. Ranging from the mud brick technologies of Iran and Afghanistan to the high-tech building systems of Europe. Welcome to the Machine attempts to provide a broader perspective for architects working within their own cultural context.

The slide presentation touched on chaos in society as man expands technology. Early architecture, such as the temples in the Middle East, gives the viewer a relaxing feeling before the simple but beautifully detailed designs. Marion Arberter

Most students little knew the planning that went into this show. I helped John Souza set up for about 5 hours. The slides interspersed with music gave the observer a feeling of a way of life. It depicted people and their everyday functions, then showed the

that were symmetrical and what's now generally called — if one has the vocabulary — anthropomorphic.

I give you a classical column. The capital is thought of as the head, the shaft as the body, the base as the foot. You can identify with classical proportions and symmetry because your body generally is bisymmetric about one axis, layered by the other. I say this because I'm from Chicago and the land of Mies van der Rohe and I.T.T., and it's been a hard struggle, to do what I do where there has always been one way to do things.

Tom Van Sant

Flight Forms (12 min.): a film fragment showing his unusual kite sculptures.



Richard Saul Wurman

I have little interest in education, have a passing interest, perhaps merely a curiosity in teaching, but I am all but consumed with learning. It's what I can learn, what I can walk away with, rather than what I can teach, that interests me.

By and large progress is only measured in terms of better versions of more of what we already know doesn't work. We build more schools and we put more money into a school system even when we realize the extent of their failure. We don't look for another system but we try to do a better version of what we already know does not work very well.

Performance is what design is about. That's not function. Performance is like theater performance. Function is like going to the bathroom.

A course which would be entirely fascinating to me is the idea of what we are to ants, what we are to other things, as a way of seeing ourselves better. I think you could have a whole semester of time, fast and slow, and what time is to architecture. And size. Does anybody in the front row know how big an acre is? Now if I told you that an acre is 43,560 square feet that still doesn't mean anything to you. But if I tell you an acre is approximately the size of a football field, there is not one person in this room that will ever forget that.

You only understand something relative to something you understand. You could all be asked to keep for the year a journal called Negative Results, how things don't work, you could look at your day and have a course where you kept two columns, one called Hope and the other called Absurdity, and you could look at your life and what occurred to you each day based on those words.

The first stage of design education

that have less of a chance to work.

dictionary's definition of *couch* refer to a woman, and those given in the definition of *chair* refer to a man whether he is "sitting in a great chair" or "fighting his way to a seat of rhetoric."

The physical attributes of chairs correspond to the symbolic values they embody. Particular postures are constrained or encouraged by the presence of arms, the depth or height of the seat, and the amount of space provided. Arrangements of the chairs also affect the interaction with others. Distance, intervening furniture and limited movability, as well as the chair's position, foster formal and genteel behavior which separates one person from another. The anthropomorphic terms that describe the parts of a chair corroborate their functions as human extensions. The scale of the arms, back, and legs defines and reinforces the experience of being an individual, complete in oneself.

Sheila discussed her designs and how she used arrangement and color to create design and form. It was effective and original. Having some fixed and some changeable components creates a loose fit yet is still organized. James Rauer



Francis Crick

Now why do I stress this business of shape? It's the shape of the molecules which is interesting. I'd better say why the shape is interesting, it is for the elementary reason that the molecules we are talking about are biological molecules and some of them have to fit onto others. They can only fit together if their shapes are fairly complementary. Now shape is not the only thing — to fit together the active chemical groups must be in the right place because the molecules have often got to do something — but shape is important.

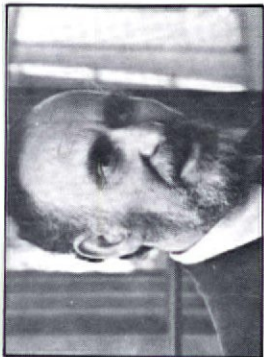
was lighting the underside of these great snow arches like a great golden cathedral 100 miles long and 10,000 feet high.

One can make up a cross-section through the valley showing places that demark events in the Indian inhabitant's lives. Count the hours and the months now. December, January, February is spent here. As Spring approaches you move up here, spending June, July, August here; as September and October approach you migrate back across here. At this point there is considerable freedom as people gather pine nuts. It is the one time of the year when young men and women are allowed to wander around without chaperones. As the deep winter approaches they come back to their winter quarters. June finds the people here. If you will count months you will find freedom and communion until the time they are here in the cool of the Indian summers, exactly nine months. I would guess this is where the majority of the babies were born.

It does seem odd that as man modernized his world he did not take into account the influence of nature on the environment. Modern man seems to have emphasized great size, compactness and style; and many unique structures emerged.

But the very first inhabitants of America considered life quality in their structures. If we applied their knowledge to our buildings today, how great modern man would be living! Mike Seymour

Mesa Verde is an architectural wonder. It is inspiring that Indians could develop a sophisticated method of living using mother nature's natural rhythms to create a ritual. That every household receives some sunlight is an excellent idea. In Japan, zoning laws like this already exist and assure not only neighbors right to the sun but privacy as well. Eduardo Borrego

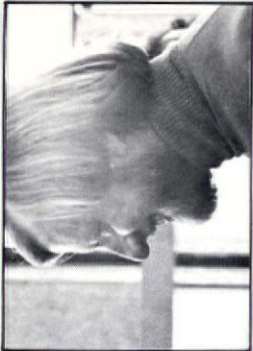


Panos Koulermos

What we are talking about is the quality of the street. These buildings in Venice have shops on the ground floor with offices above and apartments above that. This is important. Life dies in the city. The city does not die at six o'clock. When the shops are closed the apartments are alive.

The Mannerist architects did strong and independent designs (e.g., Villa Lante in Viterbo by Vignola, Medici Chapel in Florence by Michelangelo). Gehry's works came off, to me, as comical, just too radical. David Santana

through drawings and models to me about sums up an architect's job. Drawing as a main form of communication and creative design imagination, it is clear to me now, are very important traits. Mary Vashell



Jack MacAllister

Salk wanted to build a place where it would be possible to do pure scientific research as well as involve people in the humanities and the arts — where disciplines would support one another and scientific breakthroughs could be interpreted by humanist and artist.

The laboratory faces south, is 65 ft. in width, 260 in length, and is divisible so that each five-foot module works as a separate entity with partitions and independent environmental control and utilities.

It became apparent after the builder had been hired and after we had worked with them for awhile that they were really steel contractors whose knowledge and love and belief in construction lay in steel-frame buildings. There were many technical reasons why the laboratories couldn't be steel. Scientific and measuring instruments need stable platforms, and steel, like wood, works well only when it is flexible. Only concrete provides the working base needed.

When we finally won the battle of concrete versus steel, we had a psychological problem with the contractor because he felt he had lost his material and we had won ours.

Jack MacAllister — his eyes reliving, going back in years to the original planning stage, then through the construction — seems to know every sixteenth inch of space as if it were a part of his body — every nut, bolt, piece of glass and concrete to the finest detail. You sense the love Jack has for materials, the love he has for the building. He has an explanation for every question; a purpose for every piece of the building. He makes those around him really appreciate

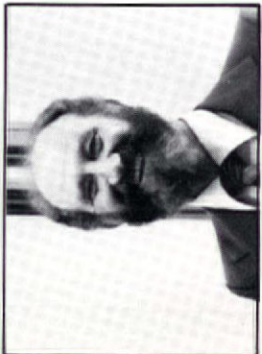
One stands in a plaza that seems endless in time. There is something Roman about it. It seems to tell a history, but something mystical about it makes it seem impossible. Yet the building does exist, and with great beauty! Don Maclean

What interested me most about the Salk Institute is that it was imagined in the simplest of architectural forms and materials. From the concrete exterior to the natural flaw in the joints, they celebrated.

The structure stands on the cliffs as if it belonged in nature. As Louis Kahn stated, the designer gives presence by calling on nature to satisfy the requirements of man. Kathy duBois

patterns, systems, and stability suggest calculated and regulated design solutions. I encourage you to discover in our natural landscape the surprise and beauty of uncounted permutations of plant forms and groupings. But what is really fine is that the underlying structure is ecological. These ecological principles suggest the basis by which man should come to merge with his environment.

Landscape covers a lot more than a yard around a house, and I'm glad to see that Robert Perry covered all the aspects of the subject. I could tell that he has a feeling of excitement when talking about the subject he knows most about; I had the same excitement in learning more about the natural landscape. Heriberto Venegas



Edward Pickard

The connection between architecture and music has long been observed.

The principal remark which I hope you are familiar with was by the poet Goethe, who said, *Architecture is frozen music*. Let's see what he means by that.

We sit in a hall, the orchestra plays, and the sound moves around us in space and in time, so the observer or receiver is relatively passive or still and the art form, the sound, is active or dynamic.

The reverse principally is true of architecture. The composition sits still and the observer moves around in it. Obviously light plays a large part in architecture whereas sound plays a large part in music. So there is an analogy between the two compositions — one musical, a building of sound; the other architectural, a building of sight and spatial qualities.

Frank Lloyd Wright said, *I still believe that architects are all that is the matter with architecture. A melody is in music, ornament is in architecture, revelation of the poetic principle with character and significance. Creation as eye music is no less expressive than ear music because it too is heart music, appealing to life at the very core.*

Music is comprised of sound and silence; the silence, the rests, when nothing is sounding is as important as when something is sounding.

Using such a comparison was fantastic! Music brought such excitement into the design. Of course, I doubt Jethro Tull or Neil Young will stimulate my work. Theme and development are ideas stressed by everyone I have talked to relating to architecture. Thematic consistency has not only helped me in my composition course, but also should help me in my design classes next year. Heriberto Venegas

is art as free play. And that is what it has been in the most progressive schools. You are taught to push around paint and you're a free spirit, and art is free play. In the most repressive schools you do the same thing, but you can't leave your seat. But in no place is art taught as you would teach basketball or chemistry or an exercise or music or history or English as a discipline. The second stage of design education is called *hazing*. You are taught what the faculty were taught, the way they hazing and it holds the field in an incestuous self-fulfilling prophecy.

Stage three is anything goes. You're taught that anything's okay, that we will find in your work some perversion that we can endorse. Next stage is called *puzzle prep*. *Puzzle prep* is where you are given puzzles to solve in which you are merely rearranging predetermined parts, not questioning the fundamental issue or understanding problems and intentions. Stage five is *drag race design*, where you design something, always looking over your shoulder at what the other person is doing, so that you do something, not because it's good but because it's different. The last stages are the *numbers game* and the *fame game*. When you feel that you have gotten to the point of doing something different or shocking or rearranging the parts you then call in 8 or 10 or 4 other people and form a group named after a city and a number. Then you have written a little bit of architectural history that's written by people who want to write history talking to people who want to have history written about them. It's a kind of annotated ambition.

I've been fascinated with Stewart Brand, who, as you know, was the perpetrator of the *Whole Earth Catalog*. It seems to me that about a third of all publications in book stores are permutations or derivations of the *Whole Earth Catalog*. I tried to think why I love the catalog. What I love about it is those things that aren't listed. The space between the listings, those things not yet invented, or thought of, those ideas, those cracks, those gaps, appear more fascinating than those things listed.

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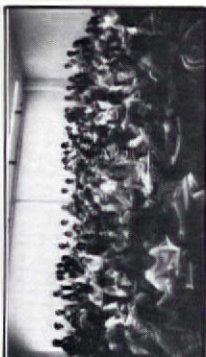
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This is what we do for our freshman; think of what we do for our upperclassman.

The speakers were asked to talk about their desires and passions; they came from many disciplines. The students wrote their comments.

Mark Dillon
Pat Graves
Marilyn Graves
Susan Brown
Eva Ward
production
James Arbaugh
photography



He's an architect, granted, but he's a human being first. I'm just a freshman.

Dean Wurman is a study in absurdity, but he holds your attention. He is vibrant, enthusiastic, unprecedented, and outrageous. I am looking forward to another quarter with him.

He wasn't considerate enough of the individual student in class if he or she had a question or problem.

More field trips. I wish there were more opportunity for discussion periods between lectures.

Entertaining.

The lecture on the California landscape was one of the best.

It was a satisfying experience.

Worthwhile.

Wow! Give me more!

I was able to make a positive decision about the architecture major; I decided against it. It's not for me.

I didn't learn anything from writing those papers.

A totally open and uninhibited exposure to a varied multitude of ideas, experiences and points of view. I enjoyed the class thoroughly.

Student evaluations in student newspaper, An:Archy

Two conferences reviewed:

"ARCHITECTS AND CRITICS" IN S.F.

The relationship between any art and criticism is usually a fairly controversial subject. Does the critic *explain* the work to the public? Does he or she *classify* it in the artistic context of its time? Or, does the critic *criticize*, perhaps influencing the direction in which the art, or particular work, develops? In the case of architecture, these questions can be crucial, because as a social art architecture involves many people in the architecture produced: You can't just walk away from a bad building.

From February 21 - 24, The San Francisco Center for Architecture and Urban Studies sponsored a conference entitled "Architects and Critics," which discusses these issues, among others. Organized by Wayne Attoe, author and Professor of Architecture at the University of Wisconsin, the conference consisted of lectures by both architects and critics, trying to define and discuss the elusive nature of their relationship. The speakers were Joseph Esherick, Paul Goldberger, architecture critic for *The New York Times*, Charles Jencks, Charles Moore, John Pastier, Alan Temko, architecture critic for the *San Francisco Chronicle*, John Woodbridge, architect and Wayne Attoe.

Critics

As could be expected, the critics had the most to say about their own roles. John Pastier emphasized the breadth of education and awareness that is necessary to produce a good architectural critic. Allan Temko discussed the importance of the critic as a person who can inform the public about environmental issues, help to shape public opinion, and involve the public in shaping their environment. This he has done with great success in San Francisco through this column.

Charles Jencks devoted most of his lecture to an attack on mass media

journalism — particularly one recent article by Paul Goldberger in *House and Garden*. Jencks was trying to warn about the pitfalls involved in writing for a general audience and the problems of oversimplification. This was, in itself, fascinating, as one does not often hear Jencks discuss the critic's responsibility to the public. His lecture, however, left much of the audience dissatisfied; ensuing questions tried to force Jencks to commit himself on the issue of *meaning* in architecture. Paul Goldberger dealt with Jencks's salvos in a perfunctory manner and then went on to discuss how it is necessary for the critic to recognize the many-sided nature of his subject. The critic must address not only the art of architecture, but also its practical results, social effects and context.

Architects

Interestingly, although all the critics discussed public responsibility and practical criticism, most of the architect-speakers discussed criticism of their own work as irrelevant, pretentious, doctrinaire or foolish. It seriously raised the question, in my mind at least, if architects read criticism. Charles Moore felt that vocal criticism of a particular job was usually a good indicator of its relative importance. Esherick felt that evaluative criticism, dealing with design and use rather than esthetic issues, would be valuable to have. Woodbridge discussed the history of one project in which he felt the architectural critic could have played a bigger role in educating the public.

It was difficult to leave the conference with any firm sense about the direction architectural thought is taking. The debate about the critic's role is one which has long been raging among practitioner/critics, historian/critics and architects themselves. Perhaps if the role of criticism were more widely discussed, as it was here, our architecture would be enriched.

— Barbara Goldstein
Critic and Lecturer,
Department of Architecture, USC

"DOWNTOWN USA" IN LOS ANGELES

Distinguished urban designers Raquel Ramati, Judith Hopkinson, and Arielda Sikora led Los Angeles architects and planners in a forum on "Downtown USA" on March 13. The forum never materialized, but the evening nevertheless demonstrated the importance of urban design to contemporary cities as well as some divergent approaches to it.

Ramati: New York

Raquel Ramati, director of N.Y.'s Planning Department Urban Design Group, has been exposed to some of the most precursive public planning issues of recent times. Ramati kicked off the evening by asserting the need for human values in large-scale physical design. This is best met, she said, by architects who are able to balance the experience of both the pedestrian and building user with the more pragmatic desires of the building owner.

To make her point, Ramati reviewed trends in skyscraper design in New York. In early buildings, facades at street level were differentiated from those of floors above in response to the pedestrian. More recent buildings of monolithic "modern" design have significantly compromised the hospitality of the sidewalk with the rather jarring intersection of mammoth vertical bays.

A few contemporary architects have attempted to bring pedestrians inside the lobbies or courts of large buildings, some with more success than others. But those buildings offering pleasing static views may not be as successful as those that are a pleasure to move through, a phenomenon often achieved through a sensitive manipulation of scale.

Ramati's series of sketches depicting alternative skyscraper plaza treatments could be the thesis of an interesting book. At the very least, it was encouraging to see that New York's Urban Design Group is moving right

along with local architects in developing a finely-honed vocabulary of urban form.

Hopkinson: Pasadena

San Francisco planner Judith Hopkinson may be an urban designer, but her orientation is very different from Ramati's. Instead of concentrating on the physical manipulation of urban space, Hopkinson focused on the economic and implementation policy aspects of urban redevelopment, leaving many of the elegant details of the projects she was describing for us to read about in the journals.

As former Executive Director of the Pasadena Redevelopment Agency, Hopkinson has been intimately involved with numerous projects in the Pasadena downtown redevelopment area, most notably Charles Kober Associates' award-winning Plaza Pasadena retail center. She offered some revealing insights into several elements of the Pasadena project:

- Selecting architects for a major projects prior to identifying a developer
- Postponing condemnation of existing structures until new project financing had been secured
- Integrating new development with salvageable older structures to preserve district integrity
- Opening some shopping plaza storefronts to the street to encourage pedestrian use.

Unfortunately, Hopkinson's photographer did nothing to affirm the image she painted of urban revitalization in Pasadena. Instead of underscoring the links that will connect several nodes throughout the downtown area or the activity to be generated by the expanded, "amenitized" pedestrian streetscape, one saw an alarming number of barren formal plazas and isolated ivory towers. It is too bad Hopkinson didn't ad-lib an explanation for the unflattering slides, particularly in view of Ramati's indictment of inhospitable — if starkly handsome — urban artifacts.

Sikora: Los Angeles

Los Angeles Community Redevelop-

ment Agency planner Arielda Sikora had the unenviable task of following two speakers who had apparently said it all. Yet she demonstrated a keen sensitivity to preservation of the street under wide-ranging circumstances.

One of those circumstances is new development in the Los Angeles financial center and Bunker Hill. About these Sikora minced no words in bemoaning the internalization of several redevelopment area buildings and the need for more hospitable and coherent pedways between them. At present, the pedways do offer good opportunities for long-lens photography — some nice examples of which were shown, but little in the way of surrogating dynamic street-level sidewalks one would expect to find downtown. In contrast, she pointed to Luckman's Broadway Plaza, an internalized building that nevertheless welcomes the pedestrian inside with light, glass, and moving people.

A different problem is posed in districts that are already vital such as Broadway or Little Tokyo. These, Sikora stressed, require sensitive social planning as a prelude to urban design programs. A good example of such planning is the mid-block retail plaza connecting First and Second Streets in Little Tokyo. In this project, relatively undistinguished architecture is more than offset by the plan's sensitivity to the district's fragile street environment. Streetfront elevations were allowed to remain almost completely intact while a new pedestrian route was carved out of a former alley. Another area worthy of a social planning approach is Skid Row, a district misunderstood by nearly everyone, according to Sikora.

The local AIA and APA chapters pooled talents and coordination to bring architects and planners together in a design-oriented program. The result was not only a house packed with new faces, but also an opportunity to promote good design as the backbone to planning at all scales.

A. Jeffrey Skorneck

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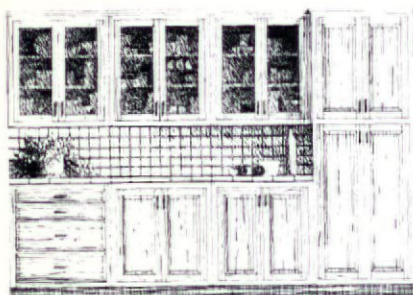
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